

edward johnson building  
faculty of music  
university of toronto



VICTOR DANCHENKO, VIOLIN

ADRIENNE SHANNON, PIANO

WALTER HALL

8 P.M.

THURSDAY, MARCH 18, 1982

## PROGRAM

Sonata in F major, K.377

WOLFGANG AMADEUS MOZART

Allegro

Andante (Theme and Variations)

Tempo di Menuetto

Mozart composed four sonatas for keyboard and violin, as well as two sets of variations, over the spring and summer of 1781, the time of his arrival in Vienna and his stormy separation from services to the Archbishop of Salzburg. The preceding twenty or so violin-clavier sonatas were all composed on his famous travels and subscribed to the prevalent view that such works were keyboard sonatas with an optional violin part which could be discarded without musical loss. It took some time before Mozart began to develop the sense of a sonata with equal partners, but the Vienna sonatas, when they appeared in print in 1783, were recognized as heralds of a new kind of writing.

Cramer's Magazine reported that "the accompaniment of the violin is so artfully combined with the clavier part that both instruments are kept constantly on the alert, so that these sonatas require just as skillful a player on the violin as on the clavier."

Sonata No.7 in C minor, Op.30, No.2

LUDWIG VAN BEETHOVEN

Allegro con brio

Adagio cantabile

Scherzo : Allegro

Allegro

The equal partnership begun by Mozart was continued by Beethoven, although evidence lingered of earlier attitudes. The three sonatas of Op.30 were published as sonatas for piano "avec l'Accompagnement d'un Violon". But the title page reflected tradition rather than the actual music, where the violin is far more than a mere accompaniment. Of the ten violin-piano sonatas by Beethoven, the C minor sonata of Op.30 is one of the most dramatic and shows something of the power that is found in some of the composer's other works in this key, notably the piano sonata Op.13, known as the 'Pathétique', and the fifth Symphony.



Sonata No.2 in G minor

EDVARD HAGERUP GRIEG

Lento doloroso; Poco allegro

Allegretto tranquillo

Allegro animato

His first violin sonata, published in 1865, had brought Grieg the unsolicited praise of Liszt, and when in 1870 Grieg visited the great pianist in Weimar and showed him the second sonata, Liszt immediately gave the work one of his legendary readings and consolidated his support of the young composer.

The G major sonata was considered by many, including the composer, to be aggressively nationalistic. In fact it contains nothing that can be identified as characteristically Norwegian, although certain harmonic inflections and some dance rhythms clearly convey a sense of folkmusic.

Russian Song

IGOR STRAVINSKY

Divertimento

Stravinsky and the violinist Samuel Dushkin had a close association as recitalists and also as collaborators in the transcription of several pieces from Stravinsky's stage works into pieces for violin and piano. The Russian Song and the Divertimento both derive from works which, in their original form, reflect the appearance of a particularly lucid and classical style in Stravinsky's writing. The Song is taken from the opera Mavra (1922) and the Divertimento, which exists also in an orchestral version, is drawn from the ballet, The Fairy's Kiss (1928).

-- Notes by Carl Morey

VICTOR DANCHENKO, Russian born violinist, performed extensively in the Soviet Union, Bulgaria, Roumania, Yugoslavia, Italy, Senegal and Mauretania before immigrating to Canada where he has already made a formidable reputation as well as highly successful debuts in London and New York. He is an instructor at both the Faculty of Music and the Royal Conservatory of Music.

ADRIENNE SHANNON is established as a soloist, both in recital and with orchestra, and as a chamber musician.

Two years after entering the Faculty of Music at the University of Toronto, Adrienne was awarded a Canada Council grant to complete her Bachelor and Master's degrees at the Juilliard School of Music with Ania Dorfman. Having won a number of competitions for young musicians, she then moved on to the international field where she took prizes in the 1973 Busoni and the 1976 Munich, and was a semi-finalist in the 1979 Leeds Piano Competition. Miss Shannon is presently on staff at the Royal Conservatory of Music

COMING EVENTS: (March, 1982)

University of Toronto Jazz Ensemble  
Saturday, March 20, 1982  
8 pm, MacMillan Theatre

Lecture by Charles Rosen  
Monday, March 22, 1982  
8 pm, Walter Hall

Special Concerts Series  
Charles Rosen, Piano  
Tuesday, March 23, 1982  
8 pm, MacMillan Theatre

University of Toronto Concert Choir  
Wednesday, March 24, 1982  
8 pm, Walter Hall

University of Toronto Wind Symphony  
Sunday, March 28, 1982  
3 pm, MacMillan Theatre